

# Sonata

*C Major*

F Horn & Piano / Organ

**Joseph Bodin Boismortier**

EMR 33392

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# Sonata

*C Major*

## I. Largo

Joseph Bodin Boismortier

Largo ♩ = 112

F Horn

Organ / Piano

4

8

10

14

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## II. Allemanda

Allegro ♩ = 96

The first system of music consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a repeat sign and contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff contains block chords and some moving lines, while the bottom staff provides a bass line with eighth notes.

The second system of music consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the accompaniment, with the middle staff showing more complex chordal textures and the bottom staff maintaining a steady eighth-note bass line.

The third system of music consists of three staves. The top staff features a melodic line with some grace notes. The middle and bottom staves continue the accompaniment, with the middle staff showing a mix of chords and moving lines.

The fourth system of music consists of three staves. The top staff has a melodic line that includes a repeat sign. The middle and bottom staves continue the accompaniment, with the middle staff showing a mix of chords and moving lines.

The fifth system of music consists of three staves. The top staff has a melodic line with a key signature change to two sharps (F# and C#). The middle and bottom staves continue the accompaniment, with the middle staff showing a mix of chords and moving lines.

## III. Largo

♩ = 92

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as Largo with a quarter note equal to 92 beats per minute. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody in the top staff features a series of eighth notes with slurs and accents. The piano accompaniment in the grand staff includes chords and moving lines in both hands.

Measures 7-6 of the piece. This system continues the musical material from the previous system. It features similar melodic and harmonic textures with slurs and accents. The piano accompaniment continues with chords and moving lines.

Measures 7-10 of the piece. Measures 7 and 8 feature prominent triplets in both the treble and bass staves of the grand staff. The melody in the top staff continues with slurs and accents. The piano accompaniment includes chords and moving lines.

Measures 10-14 of the piece. Measures 10 and 11 show a change in the piano accompaniment with more complex chordal structures. A pedal point is indicated by the instruction "(Ped.)" below the bass staff in measure 11. The melody in the top staff continues with slurs and accents.

Measures 14-18 of the piece. Measures 14 and 15 feature triplets in the bass staff of the grand staff. The melody in the top staff continues with slurs and accents. The piano accompaniment includes chords and moving lines.

## IV. Giga Staccato

♩ = 104

Measures 1-5 of the piece. The music is in 6/8 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 104. The score consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The melody features eighth and sixteenth notes, while the piano part has a steady eighth-note accompaniment.

6

Measures 6-10. The melody continues with eighth and sixteenth notes. The piano accompaniment maintains a consistent eighth-note pattern. A sharp sign is visible in the bass line of measure 8.

11

Measures 11-15. Measure 11 features a trill in the melody, indicated by a wavy line above the note. The piano accompaniment continues with eighth notes. A sharp sign is present in the bass line of measure 15.

16

Measures 16-21. The melody and piano accompaniment continue. The piano part shows some chordal textures in the right hand. A sharp sign is visible in the bass line of measure 21.

22

Measures 22-25. The piece concludes with a double bar line and repeat signs. The melody ends with a grace note. The piano accompaniment also concludes with a double bar line and repeat signs.

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